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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 16 titles deal with a variety of topics, including the following: (1) a study of the meanings of experience of ten published feminist women writers; (2) the composing activities of computer literate writers; (3) the informational content of technical progress reports; (4) some psychosocial functions of college writing; (5) the effect of poetry on figurative language usage in children's descriptive prose writing; (6) collaborative writing processes; (7) defining expository prose within a theory of text construction; (8) the federal writers' project in intellectual and cultural context; (9) features of the thematic and information structures of the oral and written language of good and poor writers; (10) an exploratory study of the English composition writing of Chinese students; (11) the effects of writing ability and mode of discourse on cognitive capacity engagement; (12) using literature to teach writing revision; (13) an integrative model of competent writing; and (14) coherence and cognitive style. (EL)

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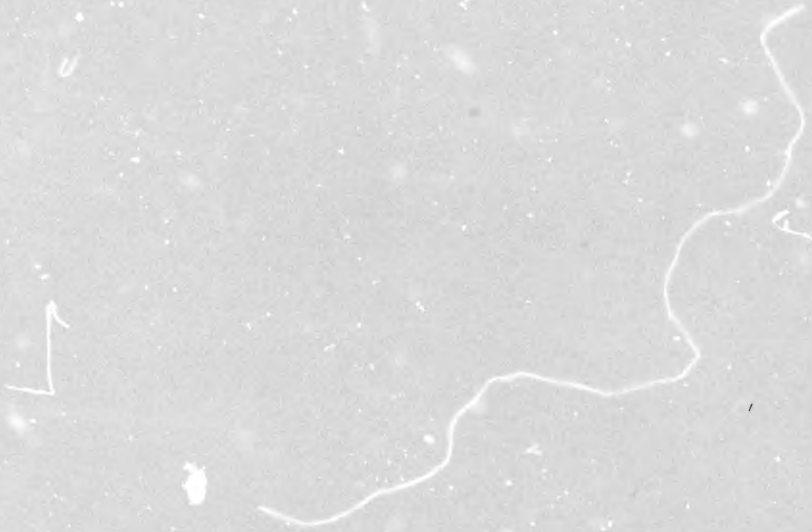

THE WOMAN WRITER EMPOWERED: A STUDY OF THE MEANINGS OF EXPERIENCE OF TEN PUBLISHED FEMINIST WOMEN WRITERS

Order No. DA8426014

ALBRECHT, LISA DIANE, PH.D. *State University of New York at Buffalo*, 1984. 247pp.

The purpose of this study was to describe the interplay of written language and culture on the lives of selected women writers. Given the lack of political, economic, sexual and educational power of women in this society, particularly third world, poor and working class, the thesis described how ten published feminist women writers perceive and express their linguistic power. The writers are: Dorothy Allison, Gloria Anzaldúa, Becky Birtha, Beth Brant, Fay Chiang, Jan Clausen, Doris Davenport, Ruth Geller, Hattie Gossett, Audre Lorde, Marge Piercy, Mirtha Quintanales and Jewell Parker Rhodes.

Each writer was interviewed and audio-taped for 2-3 hours. She reconstructed her writing experiences autobiographically by examining her life within a sociocultural and historical context, paying particular attention to race, class, ethnicity, sexual identity and educational background. Building on that information, she then examined the meaning of rhetorical context in her work: why she writes, for whom, and what her voice is.

The researcher did a 3-part case study experiential analysis of each transcribed interview retrieving information by: (1) looking for emerging themes based on the interview format, (2) looking for other themes that evolved that were different from the format, and (3) collaborating with each writer by asking her to corroborate the findings. Patterns of similarity and difference in the meanings of the writers' experiences were isolated following comparative analysis.

The model developed to describe the interplay of language and culture upon the meanings of experience of the writers studied has three parts: (1) Writers have multiple identities. To be whole and self-affirming, writers need to integrate non-hierarchically all parts of themselves into their writing; (2) Writers write in social contexts that are both immediate/situational, and global, and are historically determined; and (3) There is a reciprocal relationship between the development of a writer's identity and the writer's awareness of audience. Audience is comprised of multiple identities as is each writer.

THE COMPOSING ACTIVITIES OF COMPUTER LITERATE WRITERS

Order No. DA8502759

BALKEMA, SANDRA JEAN BOLT, PH.D. *The University of Michigan*, 1984. 144pp. Chairman: Charles F. Lehmann

Descriptions of the writing processes of "expert" pen-and-paper writers are commonly accepted in composition research for their importance in the development of theoretical models of writing behavior as well as applications for the teaching of writing. With the increasing use of computers by writers, descriptions of the composing processes of "computer literate" writers are necessary for a more thorough understanding of the act of writing.

The writing behavior of four writers was monitored as each writer composed and revised a document using the text processing package, VUE and RUNOFF on a Prime 350 and 750 minicomputer system. All of the participants were experienced users of several computer systems, including several text processing systems. Their behavior was recorded and analyzed to provide a description of their composing and revising activities. The corpus of data consisted of records generated by a computer-tracking system which recorded keystroke activity of the writer using the text processor, personal histories of the subjects which detail their computer, writing, and typing training and experience, and personal logs kept by these writers as they composed which outline their non-terminal activities during the session. These data were then grouped and coded according to type, "level," and method of each revision.

The resulting case study descriptions suggest weaknesses in the text processing system used by these writers as well as general tendencies in all four writers' composing activities. These writers' composing and revising activities illustrate (1) the necessity for straightforward text entry during composing, (2) the importance of a pre-writing or planning facility, (3) the necessity for easy access to previous text while composing, (4) the emphasis on directing the format of a text during composing, (5) the importance of the use of templates to direct form and content, and (6) the simultaneous nature of revising and composing. The data also indicated that (1) revision activities varied depending on the "level" of revision, (2) a high number of revisions were to the spelling and format of the text, (3) a higher percentage of the revisions were Surface rather than Meaningful revisions (editing of text rather than revising of text), (4) the writers all made a substantial number of revisions of all kinds and levels, and (5) a high percentage of revisions were made within one or two words of the point of current text entry. By examining experienced computer writers at work, composition theorists, researchers, and teachers can learn to understand and tap the potentials of word processing for writers.

THE NATURE OF INFORMATION IN TECHNICAL PROGRESS REPORTS: AN ANALYSIS OF WRITER INTENTIONS, TEXTS, AND READER EXPECTATIONS

Order No. DA8501234

BARABAS, CHRISTINE PETERSON, PH.D. *University of Illinois at Chicago*, 1984. 230pp.

This study is an examination of the informational content of technical progress reports in a corporate R&D organization. It compares the type of information that researchers (scientists and engineers) *intend* to include in their reports, the information actually *contained* in their reports, and the information their supervisor readers *expect* in the reports. The study involved nearly 50 subjects at all levels of the R&D organization and was conducted in three phases over a year's time.

During Phase 1, which consisted of interviews and surveys, the context within which progress reports are written, read, and used was studied; in addition, the supervisors determined the poor-writer and the good-writer subjects, and the writers' and readers' preferences for different kinds of information were compared. During Phase 2, a method for classifying types of information was developed and used to analyze the researchers' progress reports collected in Phase 1. During Phase 3, two context-based experimental tasks that used these reports were designed and conducted to determine the types of information identified as most important and least important by the writers and readers of the progress reports and to determine whether these subjects had similar notions of *data*, *result*, and *conclusion*.

Among the findings are that, with respect to the informational content of the reports, the good writers, as compared with the poor writers, have intentions that more closely match their supervisor readers' expectations; their progress reports contain a significantly lower percentage of unprocessed information and a higher percentage of processed information; and they more closely agree with their supervisors about the information most important in progress reports. Analysis of other variables indicates that the differences between the good writers and the poor writers cannot be explained by degree of education, major, years' work experience, years at the company, or years working for the supervisor. It is suggested that the differences between the two groups may be due to different composing strategies, different concepts about the nature of communication and progress, and different assumptions about the purpose and audience of progress reports. Included are the implications of this study's findings for R&D training programs and teachers of technical writing, as well as suggestions for further research.

WRITING AND COMMITMENT: SOME PSYCHOSOCIAL FUNCTIONS OF COLLEGE WRITING Order No. DA8424670

BROOKE, ROBERT EDWARD, PH.D. *University of Minnesota*, 1984. 334pp.

This study synthesizes some elements of composition theory and poststructuralism in order to open up new questions about writing and its relationship to signification, culture, and individuality. I argue that the notions of "writing processes" operating in both theories require that connections between signification, culture, the unconscious, and consciousness be addressed. These connections can be summarized in two questions: (1) who (or what) does the writing? and (2) given the answer to the first question, why is writing engaged in?

The study is divided into two parts. In the first, I develop a theory of writing as signification synthesized from the work of three poststructuralist theorists (Derrida, Lacan, Foucault), three developmental psychologists (Vygotsky, Piaget, Bruner), and two sociolinguists (Goffman, Labov). This theory claims that the dynamics of the self (which lead to the experience of consciousness) arise through the processes of signification. Since these processes involve an interaction between various strata (human biology, cultural semiotics, language, and desire), what is experienced as individuality must be seen as a function of this interaction, always involving socialization, development, and signification. Consequently, "who writes?" and "why write?" must be answered with reference to this interaction. That which writes is always a conglomerate of interacting functions; writing as an activity produces new significations which both support and challenge the social systems which value them and from which they (in part) arise.

In the second part of this study, I apply this theory to a particular range of writing behaviors--those of academic discourses. I investigate scholarly research for publication, teaching, and student work. I conclude that college writing serves three functions: it creates an environment in which a certain kind of individuality is produced and valued; it offers a means of socializing new individuals to this environment; and it necessarily produces a division between signification, self-perception, and knowledge within the individual who writes. Because of this necessary division, college writing always requires individual and institutional revision from those who employ it.

PLANNING AND PRODUCING WRITING IN THE WORKPLACE Order No. DA8423118

CAWLEY, KEVIN, PH.D. *Fordham University*, 1984. 254pp. Advisor: Rita Brause

Adults writing at work were studied to describe their purposes and processes. The participants were a college administrator, a counselor and a psychologist. The data included work-related transcriptions of verbalized thinking during the writing, longhand notes and drafts of the participants and final typed copies of the documents produced during a 3 week collecting period. Interviews provided more information on the writing processes of these informants. All writing was directed to real audience and invested with real purposes. Writing tasks were the actual work responsibilities of the 3 participants.

The major hypotheses resulting from this study were: (a) writers internalize planning for familiar tasks and the sense of familiar audience is part of their tacit schema for each writing task; (b) writers in the workplace seldom revise written products that they consider Final Drafts and work-related writing is frequently a starting point for discussion rather than an end point; (c) pausing in silence and verbal reflecting are important features of writer processes in the workplace; (d) writers in the workplace differ in kinds of tasks and audiences but reveal similar patterns with regard to planning behaviors.

The investigator suggested that continued research in writing should be an outgrowth of concern for the improvement of writing instruction. The following issues should receive further attention: (a) the effect of instruction in the strategies for recognizing what is useful data for composing, (b) the effect of prescribed format on ease of composing, (c) the effect of writers being conscious of their own processes, (d) the effect of allowing writers to determine when a piece is to be considered Final Draft, (e) the effect of real purpose and audience incorporated into instruction in writing.

THE EFFECT OF POETRY ON FIGURATIVE LANGUAGE USAGE IN CHILDREN'S DESCRIPTIVE PROSE WRITING Order No. DA8421628

DIXON, DIANE J., PH.D. *The University of Toledo*, 1984. 92pp.

Purpose. The central purpose of this study was to determine the effects of poetry on the use of figurative language in the prose writing of Fourth Grade children. Other purposes were to investigate the difference in figurative language usage between experimental and control groups, between investigator-taught and teacher-taught classrooms, and between the control groups and a creative writing group. The study also sought to determine the appropriateness and completeness of the child's figurative comparison.

Procedure. The study took place in a school system in Northwest Ohio and involved ninety-five fourth graders. A composition pretest/posttest was designed, administered, and analyzed both quantitatively and qualitatively. Treatment, consisting of poetry, discussions of figurative comparisons, and opportunities to create oral and written figurative comparisons, was delivered in two thirty minute sessions a week for five weeks.

Findings. Children in the experimental groups did show an increase in figurative language usage. Although children in the experimental groups used a greater number of figurative language examples on the posttest, they did not use a greater amount than the control groups. Children in the investigator-taught classrooms wrote a greater number of figurative language examples than did children in the teacher-taught classrooms. The creative writing group did not write a greater number of figurative language examples than the control groups. Children in the experimental groups wrote a greater number of higher quality comparisons on the posttest.

Conclusions. The findings of this study do not support the conclusion that poetry encourages children to use figurative language in their descriptive prose writing. It appears that who delivers the treatment may be a factor in children's understanding and use of figurative language. The quality of the children's figurative language examples did improve after the planned instructional program.

WRITING IN AN EMERGENT BUSINESS ORGANIZATION: AN ETHNOGRAPHIC STUDY Order No. DA8500944

DOHENY-FARINA, STEPHEN, PH.D. *Rensselaer Polytechnic Institute*, 1984. 232pp. Adviser: Lee Odell

The social processes and functions of writing in a newly formed computer software company havn been studied in an exploratory ethnographic research project. This investigation describes and explains the collaborative writing process of the company's

executives as they collaborated on the writing of an important company document. The data for this investigation were collected over a period of eight months, during which the researcher took on the role of participant/observer. The data collection procedures included writing field notes, and tape recording meetings, open-ended interviews, and discourse-based interviews (Odell and Goswami, 1981). Analysis of the data proceeded along the lines of the Constant Comparison Method (Glaser and Strauss, 1967). Results show (a) how social and organizational contexts influenced the collaborators' rhetorical context, and (b) how the collaborators' rhetorical activity influenced the organizational context of the company.

Specifically, this research traces the writing of a particularly controversial passage of the document over a period of 22 months. During this time the collaborators' perceptions of their social and organizational contexts influenced (a) their conceptions of the rhetorical situations for writing that passage, and (b) the manner in which they collaborated with each other. In addition, the collaborative writing process influenced the change in the company's authority structure by providing the opportunity for a re-apportionment of authority to occur: Through the writing of the document the company's authority structure changed from entrepreneurial control to control by a managing committee. These results (a) posit a reciprocal relationship between writing and the organizational context of the company's top management, and (b) suggest that current theories of composing should include social interaction as a part of composing processes.

TOWARDS DEFINING EXPOSITORY PROSE WITHIN A THEORY OF TEXT CONSTRUCTION

GRABE, WILLIAM PETER, PH.D. *University of Southern California*, 1984. Chairman: Professor Robert Kaplan

The purpose of this research has been to examine "expository prose" as a genre type within an overall model of text construction. The research attempts to model statistically the textual parameters which define expository prose, and distinguish it from other text types. At issue is the specific question of whether or not the notion "expository prose" is definable. And if it is definable, what are its particular features? To approach the specific questions of expository prose as a genre type, it was first necessary to examine the more general nature of "text." That is, what makes a text definable as such? And how may texts vary?

A review of the literature defines a text as a multidimensional construct determined by the interaction of its various components on all levels of text structure. Such a view of text structure requires that a theory of text construction be elaborated to explore what components of text exist, on what levels, and how these components might interact to create defining textual parameters.

Following a review of the literature on the nature of expository prose, the thesis describes a corpus selection procedure which chose 150 texts in 15 groups of 10 texts each (400-500 words per text, approximately 70,000 words total). The corpus was then examined for 33 linguistic variables including: syntactic categories and constructions, cohesion counts, lexical counts and posture (attitude) measures.

The study first employed factor analysis to define textual parameters existing among the 150 texts examined. Six factors were interpreted. Significance tests indicated that the factors (textual parameters) distinguished the 15 hypothesized text groups. The interpreted factors were then used in a discriminant analysis to determine the distinctions among the different text types.

Overall results indicate that there may be some validity to the notional term "expository prose" as a general genre type. It also appears that research involving expository prose must be reconsidered in light of the various sub-groupings found in this study. Further, the study supports the notion of text as a multidimensional construct, and indicates which variables may combine to define particular textual parameters.

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PORTRAIT OF AMERICA: THE FEDERAL WRITERS' PROJECT IN AN INTELLECTUAL AND CULTURAL CONTEXT

Order No. DA8425487

HIRSCH, JERROLD MAURY, PH.D. *The University of North Carolina at Chapel Hill*, 1984. 835pp. Supervisor: Dr. George B. Tindall

This study treats the FWP as an episode in American cultural and intellectual history and as part of the cultural component of the New Deal's program of political and economic reform. National FWP officials contemplated the relationship between government and culture, and ultimately between culture and democracy. The studies they directed tried to broaden the definition of who and what was American. They were infused with the idea that a discovery, an acknowledgement, and finally a celebration of the nation's cultural pluralism offered a basis for national integration that was inclusive, not exclusive, and democratic, not coercive--a form of unity based on cultural understanding, not merely the administrative ties of a large bureaucracy. The FWP guidebooks tried to do this by documenting American diversity. Other FWP programs probed deeper. By giving ex-slaves, members of ethnic groups, urban workers, and ordinary Southerners an opportunity to speak directly to their fellow citizens, the FWP intended to reopen social, cultural, and historical issues that had been covered over with cliches. The romantic nationalism and cultural pluralism of national FWP officials were manifested in the state guidebooks. Their interest in modern art and the development of modern America influenced the FWP oral history projects. Therefore, anthropologists--Edward Tylor, Franz Boas, Paul Radin--and writers--T. S. Eliot, Carl Sandburg, and Ralph Ellison--figure prominently in this study.

What gave unity to the approach of national FWP officials was a shared romantic nationalist, cosmopolitan, and pluralist view of American culture. As romantic nationalists they assumed that the study of the experience of ordinary Americans could provide the basis for a revitalized national culture; as pluralists they believed all groups had to be taken into account; and as cosmopolitans they thought the various groups that constituted America could benefit from learning about fellow citizens different from themselves. It was cosmopolitanism that made a romantic cultural pluralism possible. The choice, FWP officials saw, was between an inclusive national community that recognized and encouraged differences--cultural pluralism, and an exclusive community that sought unity through the suppression of racial and cultural differences--totalitarianism.

FEATURES OF THE THEMATIC AND INFORMATION STRUCTURES OF THE ORAL AND WRITTEN LANGUAGE OF GOOD AND POOR WRITERS

Order No. DA8426049

JAMIESON, BARBARA CAROLYN, PH.D. *State University of New York at Buffalo*, 1984. 154pp.

This study investigated how features of syntax, thematic structure, and information structure of good writers differed from those features for poor writers and from those features in the speech of both groups.

The measures included the number and repetitions of Themes (the speaker's topic) and Given-New relationships as well as the amount of factual information each student conveyed in speaking and writing.

Twenty-four college students viewed a brief film and reported what they had seen in writing and orally to another student. The written presentations were rated by experienced teachers for amount of information included and for writing quality.

Students who rated low on information presented less information in speaking as well as writing than those who rated high, suggesting that unfamiliarity with written forms was not the sole source of thier low rating on information.

Syntactic choices in writing were different from those in speaking. Writers had fewer simple sentences, more coordination, more relative clauses, more appositives and reduced clauses, and more of other kinds of subordination. The poor writers were well below the average of the total group in other subordination, while good writers were above the group average in use of appositives and relative clauses.

Themes were defined as grammatical subjects with content. Better writers had more themes than poor writers but also had more sentences about their themes than poor writers.

Better writers made more adjustments from speaking to writing. They used more repetition or substitution of themes (and fewer pronouns) than poor writers. They showed more detachment and formality, by not using the narrative *then/now* as often and by being more likely to provide analysis or criticism in addition to narration.

Students presented about the same amount of information in writing as in speaking but were more concise and explicit in writing. All students made some adjustments for mode, with those rated high making the greatest adjustments.

This study suggested that aspects of Functional Sentence Perspective, such as topical progression, can provide a conceptual framework for use in analysis of student writing and in instruction.

CHINESE STUDENTS' ENGLISH COMPOSITIONS IN TERMS OF THE NONLINGUISTIC VARIABLE OF SOCIOCULTURAL DIFFERENCE: A CONTRASTIVE RHETORIC

Order No. DA8424336

LIN, JOHN CHIYEE, PH.D. *University of Kansas*, 1984. 238pp.

This research is an exploratory study of how differently Chinese university students write an English exposition. The study consists of two parts: (I) 150 compositions written in at least two paragraphs and (II) 139 one-paragraph compositions. While Part II examined only paragraph movements, Part I, the major concern of this study, investigated four areas: (1) opening paragraphs, (2) paragraph movements, (3) paragraph development, and (4) topic sentences. Each of these areas was divided into some specific points, which were determined by a parallel consideration of literature on English and Chinese paragraphs and the writer's preview of students' English compositions. To facilitate his investigation, the writer used markers, signs, and numerals to represent what he found in students' compositions.

To describe how differently students write an exposition and to identify students' problems, the writer used the following three-step procedure. (1) investigation of four areas in students' compositions, (2) cross-reference of the four areas, and (3) contrast of what literature on English and Chinese paragraphs was described and what the writer found in students' compositions.

Inadequate literature on Chinese paragraphing caused the writer to investigate 50 model Chinese expositions in two areas: (1) paragraphs in isolation and (2) paragraphs in contextual aspects. The results of this investigation clarified some over-simplified statements on Chinese paragraphing. With regard to paragraphs in isolation, only 33.18 percent of the Chinese paragraphs followed a general-to-specific movement. The results seemed to disagree with Cheng's theory that whole-before-part (general-to-specific) was the principle of Chinese paragraphs. At best, Cheng's theory is only a half truth regarding Chinese paragraphs. As to Kaplan's idea, this writer did not find in his investigation any circles-or-gyres paragraphs that "are developed in terms of what (things) are not." The writer concluded that Cheng's general-to-specific theory and Kaplan's circles-or-gyres idea were neither mutually exclusive nor complementary. He found general-to-specific movement and direct movement (English rhetoric device) scattered in Chinese paragraphs in the proportion of 33.18 to 51.82. Concerning paragraphs in the contextual aspects of Chinese expository writing, results indicated that paragraphs in Hsiung's four contextual aspects occurred in those compositions but with a different chance of occurrance.

THE EFFECTS OF WRITING ABILITY AND MODE OF DISCOURSE ON COGNITIVE CAPACITY ENGAGEMENT

Order No. DA8421889

REID, WILLIAM MICHAEL, ED.D. *Virginia Polytechnic Institute and State University*, 1984. 91pp.

In this study, the effects of writing ability and mode of discourse of cognitive capacity engagement were investigated. Sixty-three college freshmen of varying writing abilities (basic, average, and honors) were randomly assigned to experimental treatments (descriptive writing, narrative writing, and persuasive writing). Using the secondary task method, it was found that writing ability differentially affects cognitive capacity engagement across modes. For example, honors writers were least engaged when writing descriptive essays but were most engaged when writing persuasive essays whereas average writers were most engaged when writing descriptive essays but were least engaged when writing narrative essays.

Analytic quality scores and engagement were related and results were interpreted in the context of schema theory to estimate the learning potential of a given mode of discourse. Also, engagement and syntactic complexity measures were related. It was found that as words per clause increased, engagement also increased; whereas, as clauses per T-unit increased, engagement decreased.

READER RESPONSE LITERATURE: A SOURCE FOR EFFECTIVE DESCRIPTORS OF THE REVISION STAGE IN THE PROCESS OF WRITING

Order No. DA8426082

SHANAHAN, JOSEPH BERNARD, PH.D. *State University of New York at Buffalo*, 1984. 257pp.

The revision stage in the process of writing has been identified and defined to a certain degree but has not been described clearly enough to provide teachers with an accessible means of diagnosing revision problems and assigning prescriptions. Teachers need to know more than the fact revision is a nebulous and difficult process to

describe. We must endeavor to cope with the subjectivity of this stage and provide a logical way of describing it.

Responding to a piece of literature and revising a piece of written work require careful readings. Because reading is essential to both activities the purpose of this study is to investigate the similarities between reader response literature which studies careful readings and the careful readings done during revision. The concepts of reader response theory as espoused by Bruce Miller, Louise Rosenblatt and Roman Ingarden provide an understanding of how reading a piece of literature as art can be discussed. This study examines the applicability of the terminology taken primarily from Bruce Miller (intensity, abundance, order and balance) as effective descriptors of the revision process of a writer when the writer views the written piece as art.

The sample for the study is the collected rough drafts of four poems of the well established poet, Joan Murray. The poems were studied by examining the rough drafts for number and kind of change by the investigator. The same poems and drafts were discussed by the poet during a series of taped interviews where the poet revealed the rationale for each of the changes she had made during the revision process. Additionally, discussions were held where the poet discussed her ideas about revision and poetry in general. The information gleaned from these sources was analyzed.

The results of the study indicate that the terms abundance, order, balance, and (with reservations) intensity taken from reader response theory are apt descriptors of what one poet demonstrated during revision as well as what she described as her own revision behavior.

AN INTEGRATIVE MODEL OF COMPETENT WRITING

Order No. DA8425853

SHIGER, MARTHA MARGARET LOWBER, PH.D. *Georgia State University - College of Education*, 1984. 161pp.

Purpose. This investigation consisted of two phases. The first was to construct an integrative model of competent writing which would describe expository writing in a way useful for college writing pedagogy. Based on the concept of ideational units of meaning, this model allows for a description of organization of text that blends form and meaning. It contains three dimensions: structure (levels of generality that fluctuate), density (development of ideas), and meaning (relationships of ideas). This integrative model was to clarify the end-point of a future developmental model and to provide those in the field of composition with a tool for measuring writing quality.

The second phase of this study was to test the model using college level essays scored holistically in order to discriminate writing quality.

Methods. Illustrations of experienced writing and inexperienced writing served as basics for the description of this integrative model. Three essays were analyzed according to the dimensions of the model in order to define and clarify the major aspects of each dimension.

To test the model, three groups of expository essays written by college sophomores and juniors were analyzed according to the model. Seven variables--were selected to serve as predictors of differentiation among the three groups in the discriminant analysis performed.

Stepwise discriminant analysis was utilized to determine if the essays analyzed by the integrative model actually comprize three different groups. Additionally, this function was used to determine the most powerful variables for discriminating writing quality.

Results of Testing the Model. The results of the discriminant analysis showed that all seven variables were selected to enter the model (F in .001). The stepwise discriminant revealed that the two meaning variables, relationships between levels of generality (logic of ideas) and relationships within each level of generality (consistency of ideas), were the most powerful discriminants and had partial F's significant at the .01 level. The prediction equation was able to classify correctly 78% of the essays for the three groups.

Conclusions. The testing of this model confirmed that the variables included are powerful discriminators of writing quality. The variables of meaning are the strongest predictors of writing quality, and while the other variables of organization are relevant and necessary, meaning is the dominant dimension of effective communication.

TEXTURE, PATTERN, AND COHESION IN WRITTEN TEXTS: A STUDY WITH A GRAPHIC PERSPECTIVE

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STODDARD, SARA E. (SALLY), PH.D. *The University of Nebraska - Lincoln*, 1984. 251pp. Adviser: Julia Penelope

That some entity called 'text' exists has rarely been questioned, but because of its complexity, the synergistic nature of such texts is little understood. This synergism is the dynamic product of reader processing which is more than, but dependent on, the physical text produced by a writer. One aspect of this synergism is 'texture' which is caused by an overlaying, as it were, of numerous text patterns, including cohesion. This study provides an insight into the rudiments of texture, and hence synergism, by analyzing the patterns of three types of cohesion in thirty-five published texts representing five genres.

The patterns of cohesion for these types--definite articles, pronouns, and agent displacements--were computer-analyzed for frequency of occurrence. The statistical results demonstrate that these types occur with some degree of regularity in all texts in all genres, but they also show that some linguistic signals for cohesion are ambiguous or unfulfilled.

Furthermore, when abstracted locationally and drawn graphically on the computer as 'maps' of cohesive networks, these patterns uncover aspects of cohesion that the numerical data cannot. That is, as the number of cohesive elements per cohesive node varies and as the lengths of the cohesive ties vary, so will the relative cohesiveness of the texts vary. An index of cohesion developed to show this variability reveals that the personal essay genre is the most cohesive while the nonfiction genre is the least cohesive.

Because the mind of the reader must simultaneously manage all types of cohesion (as well as other text components), the processing of texts is extremely complex. In order to describe this complexity for patterns of cohesion, a set of maps showing the networks of each of the three types of cohesion was transferred to colored transparencies. These maps, when overlaid, suggest not only the complexity of the processing required to read a text, but also the multidimensionality of textual synergism.

COHERENCE AND COGNITIVE STYLE

WILLIAMS, JAMES DALE, PH.D. *University of Southern California*, 1983.
Chairman: Professor W. Ross Winterowd

The purpose of this research was to investigate the relationship between cognitive style and coherence in discourse. The primary hypothesis was that coherence would vary bimodally by cognitive style classification.

Forty-four subjects in their first term of college composition were selected on a volunteer basis from the University of Southern California, Chemeketa Community College, Salem, Oregon, and the University of California, Los Angeles. Each subject was administered the Culture Fair Intelligence Test, the Group Embedded Figures Test, and the PF-16 Personality Assessment. Each subject received linguistic stimuli that called for responses that ranged from spontaneous dialogue to monologue to writing. A group of readers unaware of the nature of the research evaluated each response holistically, rating it in terms of coherence via a coherence rating scale developed by Bamberg. Coherence scores were then analyzed in relation to cognitive style classification as indicated by the Group Embedded Figures Test.

The hypothesis that coherence varied by cognitive style was clearly supported by the data. Statistical analyses showed that cognitive style effect was highly significant ($p < .005$), accounting for approximately 40% of observed behavior ($R^2 = .409$). Furthermore, field dependent subjects were eight times more likely to produce discourse of low coherence than of high coherence. They were two and a half times more likely to produce discourse of low coherence than their field independent counterparts.

The results suggest that coherence in discourse is largely a developmental phenomenon, not a pedagogical one. Should further research support this notion, it will have significant implications for composition pedagogy.

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